

# BULLETIN OF THE ART INSTITUTE OF CHICAGO

VOLUME IV JULY, 1910 NUMBER I

## THE FRIENDS OF AMERICAN ART.

The Bulletin of April, 1910, gave an account of the new movement in Chicago for the acquisition of American paintings and sculptures. A meeting for organization was held in the Hutchinson Gallery of the Art Institute, June 16, 1910, Mr. Frank G. Logan presiding and Mr. George F. Porter acting as Secretary. By-Laws were adopted, of which the following are the most important to the public:

Section I. Name. The name of the Society shall be "Friends of American Art." The principal office of the Society shall be established and maintained in the City of Chicago, State of Illinois.

Section II. The purpose of this Society shall be to promote the development of American art by the purchase of works by American artists to be presented to the Art Institute of Chicago, and by other appropriate means.

Other sections of the By-Laws provide for the election of officers, for the meetings of the Society, and for the formation of a Board of fifteen Directors and an Executive Committee composed of five members of the Board.

The regulations concerning purchases are contained in:

Section VI. Purchasing Committee. The Board of Directors shall annually elect a Purchasing Committee of seven, of which the President shall be an ex-officio member; two shall be nominated by the Trustees of the Art Institute. The Committee shall recommend to the Board of Directors or the Executive Committee works of art for purchase, and no such works of art shall be purchased or ac-

cepted except upon the recommendation and approval of the Purchasing Committee. The Board of Directors may also appoint an Advisory Committee of not more than ten members to advise and make suggestions to the Purchasing Committee.

The qualifications of members are contained in:

Section IX. Memberships. Memberships in the Society shall be of two classes, as follows:

Honorary: Those who may be elected by the Board of Directors because of conspicuous service in the promotion of American Art, or on account of gifts or services to the Society which the Directors consider sufficient to qualify them for this class of membership.

Members: Any one contributing \$200 or more a year shall be a Member.

Those who on or before January 1, 1911, agree to contribute \$200 per year, for five years, shall be known as Founders of the Society.

Measures were taken for the incorporation of the Society under the Act for the incorporation of Societies not for Pecuniary Profit. A board of fifteen Directors was elected, as follows:

|                          |                        |
|--------------------------|------------------------|
| Frank G. Logan,          | Edward B. Butler,      |
| Arthur T. Aldis,         | Honoré Palmer,         |
| Hobart Chatfield-Taylor, | Harold F. McCormick,   |
| Howard Shaw,             | Mrs. Robert G. McGann, |
| Wm. O. Goodman,          | George F. Porter,      |
| Robert P. Lamont,        | Mrs. Wm. R. Linn,      |
| Ralph Clarkson,          | Robert H. Allerton.    |
| Frederic C. Bartlett,    |                        |

A meeting of the Board of Directors was held at the Art Institute, June 17, and the following officers and committees were elected:

President, - - William O. Goodman.  
 Vice-Presidents, - Frank G. Logan,  
 Arthur T. Aldis.  
 Hobart C. Chatfield-Taylor.  
 Secretary, - - - George F. Porter.  
 Treasurer, - - - Albert B. Dick.

## EXECUTIVE COMMITTEE.

William O. Goodman, Frederic C. Bartlett,  
 Frank G. Logan, Robert P. Lamont.  
 Ralph Clarkson,

## PURCHASING COMMITTEE.

William O. Goodman, George F. Porter,  
 Martin A. Ryerson, Robert H. Allerton,  
 Frank G. Logan, Howard Shaw.  
 Arthur T. Aldis,

## MEMBERSHIP COMMITTEE.

Robert P. Lamont, Mrs. Robert G. McGann.  
 A. B. Dick, Julius Rosenwald,  
 Mrs. J. J. Borland, Edward F. Carry.  
 C. L. Hutchinson,

The "Friends of American Art" are now fully organized and ready for business. A certain amount of the purchasing fund has already been collected, and the remainder for this year is payable before December 31.

In our April Bulletin it was announced that there were about ninety subscribers, insuring the sum of ninety thousand dollars for expenditure within the next five years, and that the more sanguine promoters hoped for \$125,000, or even \$150,000. Since that time the subscription has gone steadily on, and the subscribers now reach the remarkable number of 142, and there is a reasonable prospect of 200 ultimately.

The names of subscribers added since the list was published in April are as follows:

|                         |                            |
|-------------------------|----------------------------|
| Allen, J. M.            | Giles, Wm. A.              |
| Allerton, Mrs. Agnes C. | Glessner, John J.          |
| Black, John C.          | Griffin, Thomas A.         |
| Boynton, Charles T.     | Hamill, Mr. and Mrs. E. A. |
| Bryson, W. J.           | Heun, Arthur.              |
| Clarke, John V.         | Jensen, Jens.              |
| Clow, H. B.             | Kelly, Wm. V.              |
| Culver, Mrs. George N.  | Kirchberger, Mrs. S. H.    |
| Drake, Mrs. John C.     | Lawson, Victor F.          |
| Edwards, J. A.          | Lincoln, Robert T.         |
| Ettinger, C. D.         | Linn, Mrs. Wm. R.          |
| Fenton, William T.      | Lowden, Mrs. F. O.         |
| Fleming, John C.        | Lytton, George.            |

|                        |                        |
|------------------------|------------------------|
| Mark, Clayton.         | Rothschild, Mrs. M. L. |
| McCormick, R. Hall.    | Sears, Richard W.      |
| McGann, Mrs. Robert G. | Seipp, Mrs. Conrad.    |
| Morris, Edward.        | Taft, Lorado.          |
| Moulton, James G.      | Thurber, W. Scott.     |
| Netcher, Mrs. Charles. | Warner, Ezra J.        |
| O'Brien, Wm. V.        | White, A. Stamford.    |
| Perkins, George W.     | Wilson, John P.        |
| Reynolds, George M.    | Wrenn, John H.         |
| Ricketts, R. R.        |                        |

Under the stimulus of this purchasing fund the permanent American collection must soon become important, the standard of the exhibitions be raised, and private purchases encouraged. A list of American paintings now in the collection of the Art Institute is given elsewhere in the Bulletin. (See p. 8.)

## THE NEXT ANNUAL EXHIBITION.

The twenty-third annual exhibition of American oil paintings and sculpture will open Tuesday, October 18, and close November 27. There are several unusual elements that promise to contribute to the success of this exhibition. The dates of four important exhibitions in different cities have been so arranged that paintings may be exhibited in them successively, namely, Chicago, Washington, Philadelphia and Pittsburgh. In Chicago the following prizes will be awarded:

1. The Potter Palmer Gold Medal of the Art Institute, carrying with it a prize of one thousand dollars, for either painting or sculpture. Established by Mrs. Potter Palmer, 1910.

2. The Norman Wait Harris Silver Medal of the Art Institute, carrying with it a prize of five hundred dollars, for a painting executed within two years. Established by Mr. N. W. Harris, 1902.

3. The Norman Wait Harris Bronze Medal of the Art Institute, carrying with it a prize of three hundred dollars, for a painting executed within two years. Established by Mr. N. W. Harris, 1902.

4. The Martin B. Cahn Prize of one hundred dollars, for Chicago artists, for the best oil painting. Established by the bequest of Martin B. Cahn, 1898.

Perhaps more important than the prizes is the prospect of the sale of paintings through the "Friends of American Art," who now have the assurance of more than \$25,000 a year to be expended in the purchase of American works of art for the permanent collection of the Art Institute. No positive engagements are made, but it is hoped that a considerable proportion of the purchases will be made at the Annual Exhibition. It is expected also that this will stimulate private sales. An account of the "Friends of American Art" will be found at the beginning of this Bulletin.

The jury for the selection of works for the exhibition and the award of prizes is as follows:

Frank W. Benson,  
Ben Foster,  
John H. Vanderpoel,  
Ralph Clarkson,  
George Gardner Symons,  
Charles J. Mulligan,  
Leonard Crunelle.

This jury will meet in Chicago about October 5, and will act in co-operation with the permanent Art Committee of the Art Institute. There will be no juries in other cities. Works for exhibition will be received until October 3. A collection of paintings by American artists in Europe will be made in Paris. They will be selected by Miss Sara Hallowell, 9 Avenue du Trocadéro, Paris, who will receive entries until August 9. The exhibition will include only oil paintings and sculpture, by contemporary American artists, not before publicly exhibited in Chicago.

#### THE ANNUAL MEETINGS.

The Annual Meetings of the Governing Members and of the Trustees of the Art Institute were held June 7 and June 13. The By-Laws were amended so that in future there will be two Vice-Presidents instead of one. The following trustees were re-elected:

Frank G. Logan, Chauncey J. Blair,  
Edward B. Butler, Frank W. Gunsaulus,  
Clyde M. Carr, Daniel H. Burnham,  
Henry H. Getty.

Mr. Honoré Palmer was elected a trustee to fill the vacancy created by the resignation of Mr. Charles Deering.

The officers of former years were re-elected with the addition of a second Vice-President (see page 16), and the Board stands as follows:

#### TRUSTEES OF THE ART INSTITUTE OF CHICAGO 1910-11.

Edward E. Ayer, Frank W. Gunsaulus,  
Adolphus C. Bartlett, Chas. L. Hutchinson  
John C. Black, Bryan Lathrop,  
Chauncey J. Blair, Frank G. Logan,  
Clarence Buckingham, R. Hall McCormick,  
Daniel H. Burnham, John J. Mitchell,  
Edward B. Butler, Samuel M. Nickerson,  
Clyde M. Carr, Honoré Palmer,  
Henry H. Getty, Martin A. Ryerson,  
John J. Glessner, Howard Shaw  
Albert A. Sprague.

#### *Ex Officio.*

Fred A. Busse, Mayor.  
Walter H. Wilson, Comptroller.  
Henry G. Foreman, Pres. South Park Com.  
William Best, Auditor South Park Com:

The Annual Reports of the Trustees, the Director, the Treasurer and the Librarian, were presented.

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Very important building improvements have been completed. The new galleries of the east wing, eleven in number, have been opened, increasing the sky-lighted hanging space more than one-half. The sky-lighted school-rooms have been extended, and eleven fine studios, varying in dimensions from 38 x 32 to 28 x 24 feet, have been added to them. The cut-stone wall and stone balustrade, forming the architectural terrace, surrounding the front and ends of the building, are completed, and add much to the dignity of the exterior of the building. (See cut, opposite page.) Michigan Avenue has been widened to 130 feet and a sidewalk 25 ft. wide has been constructed, which necessitated the partial reconstruction of our front steps and the moving back about twelve feet of the bronze lions. A passenger elevator is in course of construction. Plans for the further extension of the building are under consideration.

In the membership there has been a remarkable increase in the number of life members, 218, but a loss in the annual membership of 446. This indicates a temporary loss, but a permanent gain. The aggregate proceeds from memberships during the thirty-one years of our history have been very nearly \$700,000 (exactly \$698,524.54).

The total receipts from members, including \$28,880 annual dues; \$23,800 entrance fees of new members; and \$2,606.67 interest from life membership funds, have been \$55,286.67, against \$42,929.21 of last year—a gain of \$12,357.46.

The expenses for maintaining the galleries, including the Ryerson Library and Fullerton Memorial Hall, have been \$103,868.16 and the receipts, from memberships, door-fees, taxation, and all other sources, have been

about \$119,897.53, leaving a favorable balance of \$16,029.37.

In the school department in round numbers the receipts, chiefly from tuition fees, have been \$64,300, and the expenses \$75,400, an unfavorable balance of \$11,100.

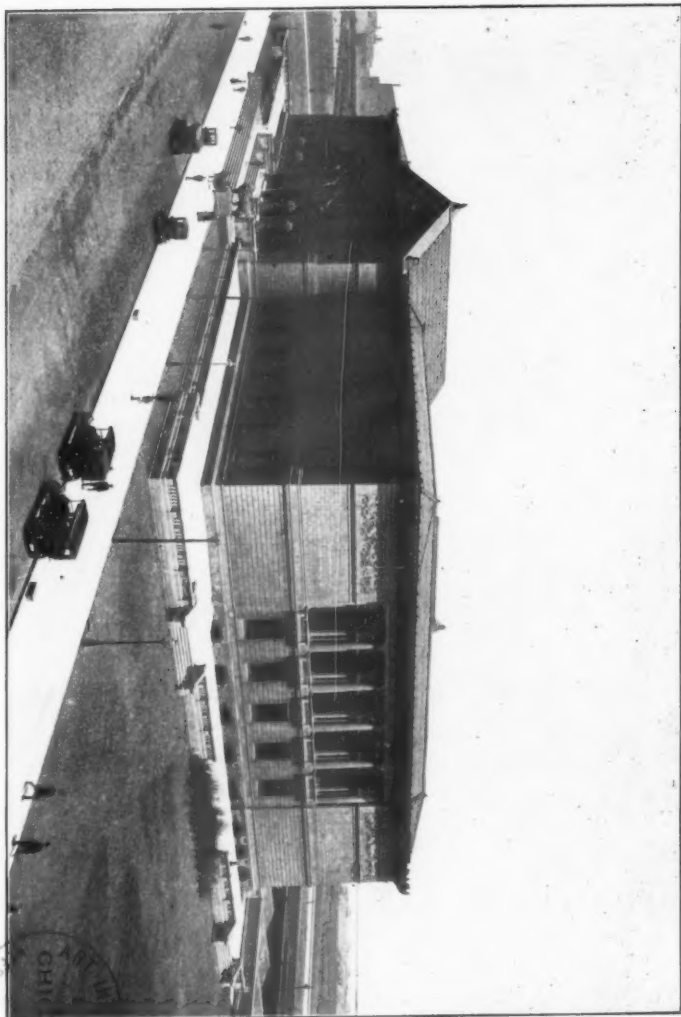
The endowment funds have been increased by \$58,600, and now amount to \$404,700. The Art Institute also holds real estate, aside from the museum building, to the amount of \$101,195. There is an indebtedness of \$143,450.

The numerous exhibitions and lectures have been maintained, twenty or more exhibitions and hundreds of lectures.

Other important matters touched upon in the Annual Report have already been noticed in the Bulletin of previous months. The Thirty-first Annual Report will soon be issued.

Mr. Henry R. Poore, distinguished as an artist and author, has been engaged to lecture in the school in December upon Pictorial Composition, and will make an exhibition of paintings at that time. It is hoped, but is not certain, that Mr. Kenyon Cox will deliver the Scammon Lectures. Prof. Charles Upton Clark of Yale University, Dr. Wm. Norman Guthrie of the University of the South and Mr. Henry Turner Bailey of Massachusetts will appear in the lecture courses. Visits are expected during the school year from various distinguished artists, among them Benson, Symons, Ben Foster and Blashfield.

There will be an exhibition of drawings and crafts-work of the children of the public school in the east galleries from Sept. 6 to Sept. 25.



THE ART INSTITUTE OF CHICAGO, 1910.

Showing the new Architectural Terrace surrounding the building. The break in the south terrace, occupied by shrubbery, marks the place where the Ferguson Fountain of the Great Lakes, by Lorado Taft, is to be placed.

## THE LOAN EXHIBITIONS.

There are now hanging in the galleries of the Art Institute four considerable groups of pictures selected from the private collections of Mrs. Potter Palmer, and Messrs. Hutchinson, Logan and McCormick. Some of these canvases are familiar to visitors through previous loans, and others are shown to the general public for the first time. It may be interesting to consider how some of these pictures supplement the regular collections, and how strong a showing they enable us to make of certain schools.

For instance, in the matter of Dutch painting, our permanent collection, and especially the Hutchinson Gallery of Old Masters, is already strong. The loan collections bring in Mr. Hutchinson's small Hals, and his portraits by Nicholas Maes and Aelbert Cuyp. Mr. Logan's Rembrandt and a fine Hobbema are added to these, and his collection also introduces a number of characteristic works by modern Dutch artists, notably the powerful *Sea Tilters of Israel*, the *Katwyk Churchwarden* by the same master, and fine canvases by Weissenbruch and Mauve.

Similarly the permanent collection shows a number of works by the men of the Barbizon school. These are further strengthened in the loan collections by Mr. Logan's *Rousseau*, and by *Corots* in all the collections; also a *Millet* among Mrs. Palmer's collection. But those who are interested in French painting of the Nineteenth Century will find among the Palmer pictures a fine representation of the great French impressionists who followed, and so the work of the modern Frenchmen is brought within range of study far more completely than would otherwise be possible.

Mrs. Palmer's collection includes nine works of Claude Monet, representing several

stages of his technique, from the earlier works in which the influence of Manet is immediately perceptible to the later studies in light as expressed in vibrating broken color—the haystack pictures which are universally associated with his name. These pictures are fine examples in which to study one of the most modern developments of painting. Together with the *Monets* are canvases by *Sisley*, *Renoir*, and *Pissarro*, showing the view point of some of his co-pioneers in this field, and a number of brilliant works by *Raffaelli*. There is also a strong representation of *Cazin*, including the large "*Judith*," and a number of smaller pictures illustrating his skill in the placing of a figure subject in a landscape. Other modern Frenchmen, *Degas*, *Lerolle* and *Puvis de Chavannes* are also represented.

The Hutchinson and McCormick collections add to the showing of the British school, the former bringing in *Rossetti* and *Watts*, and the latter *Gainsborough* and *Constable*. Both of these groups include American landscapes, *Inness* and *Ranger* being prominent. The American painting of the last generation also receives attention in the beautiful and characteristic "*Corn Husking*," by *Eastman Johnson*, in the Palmer collection.

Taken altogether, the loan collections are a strong factor in enabling the Institute to offer good opportunities to the student of painting who visits Chicago for the summer only—opportunities which are in some respects superior to those offered by the passing exhibitions of the winter months.

Attention may also be called to the English painting, "*The Cradle Song*," by *Arthur Hacker*, lent by Mr. W. T. Fenton, and the American painting "*Elaine*," by *Toby E. Rosenthal*, lent by Mrs. Maurice Rosenfeld.

## EXHIBITIONS OF THE PAST THREE MONTHS.

The Annual Exhibition of the Chicago Architectural Club occupied the new galleries in the east wing during the month of April. A large number of photographs of buildings, together with many drawings of new and proposed work, constituted a showing of recent work in the field of architecture; while many detail designs, sketches and mural paintings, works in terra cotta, and sculptural models, all contributed to the decorative side of the exhibition.

At the same time, a special exhibition of works by Gardner Symons, a Chicago artist who has for some time resided in the East and abroad, was hung in two galleries of the South wing. Mr. Symons' brilliant modern renderings of winter scenes, flowing water, and various sunlit motifs of hills and trees, all executed in the open air, proved to be of great interest. A number of pictures were purchased from this exhibition, one known as "The Top of the Hill and Beyond" being added to the permanent collection of the Art Institute. (See illustration, page 9.)

The Annual Exhibition of American Water Colors and Pastels held the galleries for the month of May. The "Rotary Exhibition of the American Water Color Society" was included, and brought a selected group of eastern works into the collection. A considerable number of miniatures, many of them of distinguished quality, added variety to the work. A loan collection of paintings owned by Mrs. Potter Palmer was opened simultaneously with the Water Colors.

The Annual Exhibition of Artists of Chicago and Vicinity next season will open Tuesday, Jan. 31, and close Sunday, Feb. 26, 1911.

## NOTES.

Besides the important loan collections this summer there will be an exhibition of artists' copies of Old Masters, from July 26 to Aug. 28, made up of paintings executed by Hubbell, Clarkson, Krichbiel, Timmons, Dahlgreen, Henderson and others. These works executed for purposes of study often convey to persons unable to see the originals a better idea of color and handling than can be conveyed in any other way. They will include copies of Rembrandt, Velasquez, Raphael and Hals.

The Art Institute was represented at the meeting of the American Federation of Arts at Washington, May 17-19, by our President, Mr. C. L. Hutchinson, who presided, and by Mr. Butler, Mr. Logan and Mr. Shaw, who were appointed delegates by our Trustees. Mr. N. H. Carpenter, the Secretary, attended the meeting of the American Association of Museums at Buffalo, May 31-June 2, and delivered a paper upon Museum Membership. Miss Buckley and Miss Baker of the Normal Department of the school represented the Art Institute at the Western Drawing Teachers' Association at Minneapolis, May 10-13.

The paintings by Tanner, Dannat and McEwen, lent by the Art Institute for exhibition in Berlin and Munich, have been returned. A reproduction of McEwen's "Lady of the Empire" was published in the May number of "Die Kunst für Alle" of Munich.

Mr. Clyde M. Carr, of the Board of Trustees, offers a prize of One Hundred Dollars in the Annual Exhibition of Artists of Chicago, the terms to be announced later.



## WORKS OF AMERICAN ARTISTS IN THE COLLECTION OF THE ART INSTITUTE.

Since the "Friends of American Art" will soon begin to buy pictures, it is an appropriate time to review the works of native artists now in the collection.

There are in all 55 American paintings, of which perhaps 15 or 20 are of such importance and quality as to form adequate representations of the artists. There are also 10 paintings by Chicago artists, deposited by the Municipal Art League.

The following is a complete list:

## PAINTINGS

Betts, Louis, Portrait of W. M. R. French.  
 Bierstadt, Albert, San Rafael, California.  
 Bigelow, Folger A., In the old garden.  
 Bradford, W., Arctic whaler homeward bound.  
 Bridgman, F. A., Awaiting his master.  
 " " Woman in Biskra weaving.  
 Brush, George de Forest, A family group.  
 Carlsen, Emil, Still life.  
 Cassatt, Mary, The toilet.  
 Chase, Wm. M., Alice.  
 Church, F. E., Sunset, West Rock, N. Haven.  
 Cole, Thomas, Landscape.  
 Colman, Samuel, Autumn landscape.  
 Dannat, W. T., In a Sacristy in Aragon.  
 " " Study, Aragonese smuggler.  
 " " Still life, pears and tomatoes.  
 Davis, Charles H., Close of day.  
 " " Twilight.  
 Dougherty, Paul, The blue gale.  
 Dyer, Charles G., A XVII century interior.  
 Elliott, Chas. L., Portrait of H. W. Hewitt.  
 Freer, F. W., Portrait of C. W. Fullerton.  
 Gay, Edward, The month of May.  
 Gifford, Sanford R., Sunset on the lake.  
 Grayson, Clifford P., Rainy day Pont Aven.  
 Hart, James M., Oaks in autumn.  
 Hart, William, Landscape with cattle.  
 " " Coming storm.  
 Harrison, T. Alexander, Les amateurs.

Healy, G. P. A., Armenian fathers.  
 Hitchcock, Geo., Flower girl in Holland.  
 Inness, George, Sunset.  
 Johnson, Eastman, Portrait of the artist.  
 McEwen, Walter, Lady in empire gown.  
 " " The judgment of Paris.  
 Melchers, Gari, Portrait C. L. Hutchinson.  
 Murphy, Hermann D., Mt. Monadnock.  
 Neal, David, Interior St. Mark's, Venice.  
 Nourse, Elizabeth, Mother and children.  
 Pearce, C. Sprague, Beheading John the Baptist.  
 Ream, Cadurcis P., Purple plums.  
 Redfield, Edward W., Centre Bridge.  
 Richards, Wm. T., The August moon.  
 Shaw, Annie C., The russet year.  
 Shirlaw, Walter, An Italian boy.  
 " " Portrait of the artist.  
 Smith, Joseph Lindon, A sacrificial bull.  
 Symons, G. G., Top of the hill and beyond.  
 Tanner, H. O., Disciples at the tomb.  
 Vedder, Elihu, A storm in Umbria.  
 Weeks, Edwin L., A Mussulman's tomb.  
 Wendt, William, Montecito.  
 West, Benjamin, Troilus and Cressida.  
 Whistler, J. McN., Nocturne, Southampton.  
 Wyant, Alex H., Edge of the woods.  
 Of these paintings 15 belong to the Nickerson Collection, 1 to the Munger Collection, and 39 to the general collection. About 35 have been presented, and 20 bought or selected by the Art Committee.

## ACCESSIONS TO THE COLLECTIONS.

March, 1910:

Badge of the Hudson-Fulton celebration,  
 New York. (2 copies.) Presented by  
 the Commission.

April, 1910:

30 Etchings by Piranesi. Presented by  
 Clarence Buckingham.  
 2 colossal Garden Jars. Presented by  
 the Northwestern Terra-Cotta Co.





THE TOP OF THE HILL AND BEYOND. By Gardner Symons.  
Presented by Robert H. Allen, 1910.

May, 1910:

21 Etchings by Seymour Haden. Presented by Wallace L. De Wolf.

Oil painting, "The top of the hill and beyond," by Gardner Symons. Presented by Robert H. Allerton.

Medal by Henri Kautsch. (2 copies.) Presented by Charles L. Hutchinson.

374 Photographs of textiles. Purchased.

Pyxis. Etruscan. Presented by Alfred Emerson.

#### ACCESSIONS TO THE LIBRARY.

During the three months ending May 31, 1910, the Library has received interesting gifts of books, pamphlets and photographs from the Société des Amis du Louvre, Paris; Mr. Hermann Schaus, of New York; Mrs. Charles M. Kurtz, of Buffalo; Mr. H. H. Getty, Mrs. Marion P. Johnson, Mr. William Hoagland, the Chicago Literary Club, Mr. Fritz von Frantzius, Mr. Charles L. Hutchinson, Mr. Martin A. Ryerson, Mr. Clarence Buckingham, Mr. W. M. R. French, William Helburn & Company, of New York, and the American Art Association, of New York. Especially valuable is the gift of Mr. Buckingham, who presented "The etched work of Whistler," compiled by Edward G. Kennedy and published by the Grolier Club of New York. It contains over 1,000 reproductions of etchings, illustrating the different states of each plate.

Among the noteworthy additions to the Library are the following works, most of them purchased from the Martin A. Ryerson Gift: Billings, R. W.—Infinity of geometric designs. n. d. Calliat, V., ed.—La Sainte-Chapelle de Paris après les restaurations. Texte par de Guilhaemy. 1857.

Chambers, Sir William—Treatise on the decorative part of civil architecture. 5th ed. 1836.

Christian art. Cram, ed. 3 v. 1909.

Desgodetz, A.—Les édifices antiques de Rome. Nouv. éd. 1779.

Donaldson, T. L.—Collection of the most approved examples of doorways from ancient buildings in Greece and Italy. 1833.

Essling, *Prince d'*—Les livres à figures Vénitiens, pt. 2, v. 1-2. 1909.

Forrer, R.—Kunst des Zeugdrucks vom Mittelalter bis zur Empirezeit. 1898.

Forrer, R.—Zeugdrucke der byzantinischen, romanischen, gothischen und spätern Kunstepochen. 1894.

Gruner, Lewis—Fresco decorations and stuccoes of churches and palaces in Italy, 15th-16th century. 1854.

Knight, Charles, & co., *pub.*—Old England. 2 v. 1845.

Parker, J. H., *pub.*—Glossary of terms used in Grecian, Roman, Italian and Gothic architecture. Ed. 5. 3 v. 1850.

Riviera, G. T.—Lombardic architecture. Rushforth, tr. 2 v. 1910.

Sauvageot, Claude—Palais, châteaux, hôtels et maisons de France, XV<sup>e</sup> au XVIII<sup>e</sup> siècle. 4 v. 1867.

Shaw, Henry—Specimens of ancient furniture . . . described by S. R. Meyrick. 1836.

Verneuil, M. P.—Encyclopédie artistique et documentaire de la plante. 4 v. n. d.

Viollet-le-Duc, E. E.—Peintures murales des chapelles de Notre-Dame de Paris. 1876.

Wasmuth, Ernst, *pub.*—Monumente und Standbilder Europas. 1892.

## WILLIAM A HARPER.

William A. Harper, landscape painter, who died in the city of Mexico March 27, 1910, was closely identified with the Art Institute.

He was born, of colored parents, near Cayuga, Canada, Dec. 27, 1873, moved to Petersburg, Ill., 1885, and attended school there, moved to Jacksonville, Ill., 1891, and entered the Art Institute school in 1895, where he was graduated with the second honors in 1901. He taught drawing in the public schools of Houston, Texas, and went to Paris in 1903-5 and again in 1907-8, where he formed relations with Henry O. Tanner, and painted with Wm. Wendt and Charles Francis Browne. His pictures of French and American landscape have been successfully exhibited in the Art Institute and many other American exhibitions.

In 1905 in the Annual Exhibition of Artists of Chicago he received a prize from the Municipal Art League for a group of paintings. In 1908 in the same exhibition he was awarded the prize of the Young Fortnightly Club, \$100, for a painting entitled "Old houses and vines."

His health failing, he went to Cuernavaca, Mexico, in October, 1908, and died of consumption in the American Hospital in the city of Mexico, March 27, 1910.

He was a man of the highest principles, of exceptional professional skill, and of great industry; and he united with these qualities good sense, good temper and self control, which were very necessary in his difficult circumstances.

Memorial services were held for him May 1 at Bethesda Baptist Church of Chicago, of which he was a member. Among the speakers were Lorado Taft, the sculptor, and W. M. R. French, Director of the Art Institute.

His father and brother live in Decatur, Ill.

He is widely mourned by his brother artists in Chicago and elsewhere.

A memorial exhibition of his paintings will be held in the Art Institute, opening July 26.

Mr. W. L. De Wolf has presented to the Art Institute twenty-one etchings by Sir Seymour Haden. All are excellent proofs, and some are distinctly rare. They will be installed in the print collection in the near future. Among the plates represented are several dry points of great value to the collection, including the *Sunset in Tipperary*, *The Three Sisters*, and the *Mytton Hall*. Among the etchings are the *Breaking up of the Agamemnon*, the *Little Shere Mill Pond*, *The Towing Path*, and others equally desirable. This gift is the more welcome as the Institute does not possess works of this master in proportion to the number of proofs by other modern etchers in the collections.

An exhibition of nearly a hundred etchings by members of the Chicago Society of Etchers was hung in the Club Rooms for a short time in April. The room was decorated and a catalogue issued by the Etchers, the whole affair being for the Associate members of the Society.

Henry O. Tanner's great picture of the *Wise and Foolish Virgins*, "*Behold the Bridegroom Cometh*," will be exhibited in the Autumn Exhibition.

It is the intention to surmount the stone balustrade of the new architectural terrace by vases and plants, and to erect ornamental flag poles and banners in the bastions at the ends of the building. The need is felt of some festal features to relieve the sombre effect of the building.

# PRIZES AND HONORS IN THE SCHOOL.

The closing exercises of the school were held upon the afternoon of June 17. Vice-President Logan presided, Rev. Wm. E. Barton pronounced the invocation, and Dr. Julius Goebel, University of Illinois, delivered the address, upon "Art and National Culture."

The various prizes and honors for the work of the year were awarded. These awards have come to take, in a measure, the place of the Academic diploma, the granting of which has been discontinued; they are based upon excellence in drawing, painting and composition. Certificates of attainment are given, in addition to these honors, to students who have completed three years of study in the academic department, and diplomas to those who have completed the required courses in the Normal Department and the Department of Decorative Designing. The awards for the current year are as follows:

The John Quincy Adams Prize, a Foreign Travelling Scholarship of four hundred and twenty-five dollars, to Gordon Stevenson, Chicago.

The Tuesday Art and Travel Club Prize, a Foreign Travelling Scholarship of five hun-



MURAL PAINTING, 8x8 ft.; Students' Work, 1910.  
"The Landing at Jamestown," by Gordon Stevenson.  
For the John M. Smyth School, Chicago.

dred dollars, limited to young women resident in Chicago, to Anna M. Sundberg, Chicago.

The American Travelling Scholarship of one hundred and twenty-five dollars, to Frank Makowski, Chicago.

The first Frederick Magnus Brand Prize for Composition, fifty dollars, to Hermine J. Stellar, Chicago.

Second Brand Prize, twenty-five dollars, to Dorothy Loeb, Chicago.

Third Brand Prize, fifteen dollars, to Richard F. Babcock, Chicago.

Fourth Brand Prize, ten dollars, to Marie Milliken.

Honorable Mentions were conferred by the Faculty on seven students.

Certificates for three years of academic study with credit were issued to twenty-seven students, nine men and eighteen women.

In the department of Decorative Designing the regular three year diploma was conferred on one man and eleven women. Prizes of free tuition were awarded to Ada M. Alexander, Evansville, Ind., and Theodora Schwarz, Highland Park, Ill., in the third year; Frances M. Wilson, Pierceton, Ind., in the second year; L. Mabel Tucker, Evanston, Ill., in the first year.

In the Normal Department there were 28 graduates receiving diplomas.

In the department of Architecture the four year diploma was conferred (at Armour Institute) upon seven young men and the two year certificate upon three young men. The Home Travelling Scholarship of \$250 offered by the Art Institute, was awarded April 15, 1910, to Karl F. Saam, Lansing, Iowa, of the class of 1911, and the Charles Lawrence Hutchinson Medal to Ervin Saltzman Pashley, Chicago, of the Senior class. A prize of twenty-five dollars given by Alfred S. Alschuler was awarded to R. L. Beaudry of the Junior class, subject "Grill room in a club house." A prize of twenty-five dollars given by the Northwestern Terra Cotta Company was awarded A. Annis of the Sophomore class for a design in terra cotta for "A public bath house."

#### EXHIBITION OF SCHOOL WORK.

The galleries usually devoted to passing exhibitions are now filled with the work of the school. It is not the custom of most art institutions to show the students' exhibition in the public galleries, but the school is so active and important a part of the Institute,

and the benefit to the large body of students is so evident, that the school exhibition has always had a place in the calendar. To many visitors the work, because of its devotion to technical processes rather than to the ultimate ends of picture-making, may seem to lack interest. To those who see in it the promise and intention of the students, it is worthy of careful consideration.

As usual, one of the largest galleries is given over to the painting classes, and is hung with portrait studies and still life. Mr. Clarkson's wall shows much of the reserve and workmanlike finish of professional work, dignity of arrangement, and sureness of tone. Mr. Walcott's classes contribute a large number of heads, many of them very interesting in color. Mr. Walcott's strength as a teacher is also shown in the nude life painting and in the class in color composition. Mr. Wilson's students show some canvasses which embody special problems in color arrangement, and which at the same time attain great strength in the matter of construction. One entire wall is closely hung with still life studies executed under Miss Wade, presenting many successful renderings of form and texture, and showing a refined and beautiful sensitiveness to nuances of value and color.

Above the moulding in this room are a number of mural paintings, executed for the John M. Smyth School, the Clyde High School, the Linne School, and the School lecture room of the Art Institute, under the joint direction of Mr. Walcott and Mr. Stevens.

The second room contains the work of the various composition and illustration classes, including finished illustrations in black-and-white and in color, posters and designs for book decoration, etchings, and many notes

and sketches for larger pieces of work. The Normal Department and the Department of Decorative Design each fill a room with works in these special fields; the Saturday Juvenile classes occupy space in the central corridor; and a limited number of academic drawings from the east and head are shown with the general exhibition, though the greater part of the life-class work is hung up stairs in the architectural class rooms and down stairs in the new school corridors, where it may be observed by those who take an interest in the more severely academic features of the school's activity.

The accommodations of the school are remarkably improved by the addition of ten sky-lighted studios at the north and south. The sky-lighted rooms extend in a single line 680 feet, opening upon a straight corridor 620 feet long. Plans are under consideration for removing the school office to the middle of this range of studios, and establishing the school entrance across Blackstone Hall, the great hall of architectural casts.

In pursuance of the settled policy of the school, of securing the services of the most eminent artists in this part of the country, arrangements have been made with Mr. Henry S. Hubbell and Mr. Louis Betts to take charge of classes in portrait and life study during the coming year. It would be hard to find instructors more attractive to earnest and advanced students than these distinguished and growing young painters. Mr. Harry M. Walcott will continue his classes. Mr. Vanderpoel has been granted a year's leave of absence, and has accepted a position in the People's University of St. Louis, but will continue his lectures here upon the Head and Figure, in three series, during the year.

## MUSEUM ATTENDANCE.

The number of visitors at the Museum during the three months ending May 31, 1910, is shown in the following table:

|                     |   |   |   |         |
|---------------------|---|---|---|---------|
| 13 Sundays,         | - | - | - | 39,754  |
| 27 other free days, | - | - | - | 84,752  |
| 52 pay days,        | - | - | - | 12,659  |
|                     |   |   |   | <hr/>   |
| 92 days,            | - | - | - | 137,165 |

The average attendance has been:

|                  |   |   |   |       |
|------------------|---|---|---|-------|
| Sundays,         | - | - | - | 3,058 |
| Other free days, | - | - | - | 3,139 |
| Pay days,        | - | - | - | 243   |

The attendance of visitors to the Museum for the year has been as follows:

FROM JUNE 1, 1909, TO JUNE 1, 1910:

|  |         |
|--|---------|
| Number of visitors, paid admissions,   | 28,420  |
| Number of visitors, on free days,  | 484,153 |
| Number of visitors, admitted free on membership tickets on other days,                           | 34,202  |
| <hr/>  |         |
| Total attendance of visitors,  | 546,775 |
| Number of students, estimated by counting each student once a day during his term of attendance, | 121,780 |

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668,555

|   |   |       |
|---|---|-------|
| Average number of visitors on Wednesday, free all day,                | - | 2,628 |
| Average number of visitors on Saturday, free all day,                 | - | 3,635 |
| Average number of visitors on Sunday, open 1 to 5, free,              | - | 2,601 |
| Average number of paying visitors on other days,                      | - | 141   |
| Largest attendance in one day (Monday, September 6, 1909, Labor Day), | - | 8,324 |
| Smallest attendance in one day (Monday, May 2, 1910, rain),           |   | 53    |

## LIBRARY ATTENDANCE.

During the three months ending May 31, 1910, the number of visitors at the Ryerson Library was:

|                             | March        | April       | May         |
|-----------------------------|--------------|-------------|-------------|
| Students, -                 | 5,247        | 5,323       | 4,487       |
| Visitors, -                 | 1,405        | 1,219       | 1,017       |
| Consulting visitors,        | 895          | 779         | 754         |
|                             | <hr/> 7,547  | <hr/> 7,321 | <hr/> 6,258 |
| Total March, April and May, | <hr/> 21,126 |             |             |

Last year, 1909, during the same months, there were 21,552.

The number of visitors to the Ryerson Library for the year has been 66,517.

## LECTURE ATTENDANCE.

Lectures and other entertainments in Fullerton Memorial Hall during the three months, March, April and May, 1910:

|                                       |        |
|---------------------------------------|--------|
| 22 lectures to members and students,  | 3,669  |
| 7 lectures to students, - -           | 2,666  |
| 31 other lectures and meetings,       | 10,399 |
| 10 plays by the Donald Robertson Co., | 3,374  |
| 2 concerts, - - -                     | 985    |
|                                       | <hr/>  |
| 72 audiences, - - -                   | 21,093 |

During the year, from June 1, 1909, to June 1, 1910, there have been 283 audiences in Fullerton Memorial Hall, as follows:

|  |           |
|--|-----------|
| Lectures, open to members and students,          | 68        |
| Musicales, open to members and students, - - - - | 6         |
| *School lectures, - - -                          | 78        |
| Lectures and meetings of other societies         | 100       |
| Robertson plays, - - -                           | 31        |
|  | <hr/> 283 |

The aggregate attendance was 72,922.

\*These are in addition to the numerous class lectures held in the class lecture room.

## SCHOOL ATTENDANCE.

In the school the attendance for the year has been as follows:

|                        | Men         | Women       | Total       |
|------------------------|-------------|-------------|-------------|
| Day School, -          | 399         | 518         | 917         |
| Saturday School, -     | 176         | 473         | 649         |
| Evening School,        | 691         | 176         | 867         |
| Summer Day School,     | 74          | 281         | 355         |
| Summer Evening School, | 87          | 20          | 107         |
|                        | <hr/> 1,427 | <hr/> 1,468 | <hr/> 2,895 |

Students belonging to two departments, 258

Corrected total, 2,637

Compared with last year the total attendance has diminished 585, but the change is chiefly in the Saturday and evening classes, and appears to be due to the gradual dropping out of school teachers.



MURAL PAINTING, 15 x 4½ ft.; Students' Work, 1910.  
"Rembrandt," by Richard F. Babcock. For Class Lecture Room, Art Institute.



THE ART INSTITUTE OF CHICAGO  
A MUSEUM OF FINE ARTS, AND SCHOOL OF  
DRAWING, PAINTING, ETC.

## OFFICERS

|                    |                       |
|--------------------|-----------------------|
| President,         | CHARLES L. HUTCHINSON |
| Vice-Presidents, { | MARTIN A. RYERSON     |
|                    | FRANK G. LOGAN        |
| Secretary,         | NEWTON H. CARPENTER   |
| Treasurer,         | ERNEST A. HAMILL      |
| Auditor,           | WILLIAM A. ANGELL     |
| Director,          | WILLIAM M. R. FRENCH  |
| Librarian,         | MISS MARY VAN HORNE   |
| School Registrar,  | RALPH W. HOLMES       |

The Art Institute of Chicago was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The museum building upon the Lake Front, first occupied in 1893, has never been closed for a day. It is open to the public every week day from 9 to 5, Sundays from 1 to 5. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays, Sundays and legal holidays. Upon other days the entrance fee is twenty-five cents.

All friends of art are invited to become members. Annual Members pay a fee of ten dollars a year. Life members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the income only expended.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the Ryerson reference library upon art.

## BULLETIN

The Bulletin is issued quarterly in October, January, April, July. Copies may be obtained at the entrance. The Bulletin is sent regularly to all members, and upon application, to any other friend of the Art Institute.

## CATALOGUES, ETC., FOR SALE

|   |        |
|---|--------|
| General Catalogue of Paintings, Sculpture and other Objects in the Museum,  |        |
| 357 pages   | 15c.   |
| Same, illustrated edition   | 25c.   |
| Catalogue of the Nickerson Collection   | 25c.   |
| Illustrated Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other Collections, Alfred Emerson; Part I, Oriental and Early Greek Art | 50c.   |
| Part II. Early Greek Sculpture, cont'd.   | 50c.   |
| Catalogue of Current Exhibitions, usually   | 10c.   |
| The Scammon Lectures of 1904, The Interdependence of the Arts of Design, Russell Sturgis  | \$1.75 |
| The Human Figure, Drawing and Construction, with many illustrations, John H. Vanderpoel   | \$2.00 |

## LIBRARY

The Ryerson Library, containing about 6,000 volumes, wholly on Art, Archaeology, and Architecture, is open every day except Sundays and holidays. A Library Class Room is provided for groups of students who may wish to consult books or photographs. The staff of the Library is always ready to assist in investigation.

## MUSEUM GUIDES

Application for guides to the collections may be made to the Director. No charge to members of the Art Institute or teachers of Chicago public schools. On Thursdays at 3 visitors are conducted through the galleries free.

## COPYING

Requests for permits to copy and to photograph in the Museum should be addressed to the Director's Secretary. No permits are necessary for sketching or for the use of hand cameras.

## SCHOOL OF THE ART INSTITUTE

The School, in the same building, includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction and Architecture.

Information, catalogues and circulars of instruction may be obtained of the School Registrar.

